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doubt. *Resurgam, Non omnis moriar, Rara avis*, and other passages in the dictionary of quotations all point to a re-appearance."

### WHISTLER EXHIBITION

A LOAN exhibition of oil paintings and pastels by James A. McNeill Whistler will be opened in the Museum on or about March 15th, to continue probably until the end of May. This exhibition is being arranged with the approval of Miss Rosalind Birnie-Philips, the Executrix of Mr. Whistler, and with the active coöperation of Mr. Charles L. Freer, of Detroit, who has promised to lend generously from his collection. In addition to the other American collections which will be represented, several important pictures are expected from England. Further details will be announced later.

### THE NEW ARRANGEMENT OF THE COLLECTIONS

ALTHOUGH notes and articles have appeared in the BULLETIN from time to time describing changes that were taking place in the arrangement of individual galleries or portions of the Museum, there has been nothing to show that these changes were anything more than sporadic, and the visitor who has followed their progress may well have wondered whether they were based upon any comprehensive policy of arrangement of the Museum as a whole, even admitting that this or that gallery had been improved in appearance. As the work of rearrangement is now rather more than halfway along, and at least a semblance of order is beginning to emerge from the confusion in certain departments, this may be a good time to state that a definite and carefully considered system of organization is being carried out, and to explain what that system is.

When the rearrangement of the collection was begun, about four years ago, the first efforts were of a tentative nature, and

limited either to the objects in a single case, or at most to the objects or pictures in a single gallery. As the results met with approval a somewhat bolder advance was made, and the real work of thoroughly reorganizing the collections was undertaken. The rapid accumulation of material in the various collections had made it more and more vexatious to the public that objects of a kindred nature, belonging to the same field of art, should be scattered, as they were in many instances, in widely separated parts of the building, owing to a method of arrangement which till then had necessarily been controlled more by circumstances than policy. As the building itself grew, it became more than ever imperative that some sort of systematic grouping should be adopted even though it were recognized that any definite scheme must be liable to change and readjustment with further growth. Dr. Holmes once said that one of his chief consolations in life was the knowledge that nothing in this world is final. Whether or not the officials of the Museum adopted this cheerful philosophy in attacking the problems before them, at all events they worked out together a plan of rearrangement which has been accepted by the Trustees as applicable to existing conditions, and it is in accordance with this plan that the work is now proceeding.

Up to the present time but one section of the Museum building has been designed with a definite knowledge of what it was to contain, and with special study of the requirements of its contents. This is the wing on the north, behind the Fifth Avenue extension and parallel to it. When it became known that Mr. Morgan was to enrich the Museum by the great Hoeschel Collection of French decorative art of the Middle Ages and the eighteenth century, this wing was planned by Mr. McKim for that collection and other material of a similar character. Including its large central hall it has added twenty-five galleries to our exhibition space, all of which are to be devoted to the Decorative Arts of Europe, from the twelfth to the nineteenth centuries. The installation of this wing is now well advanced, and as it will be opened to the public within a month or two, a